

# PUBLIC ART PROJECTS

2015-2020



# Bike Sense Louisville

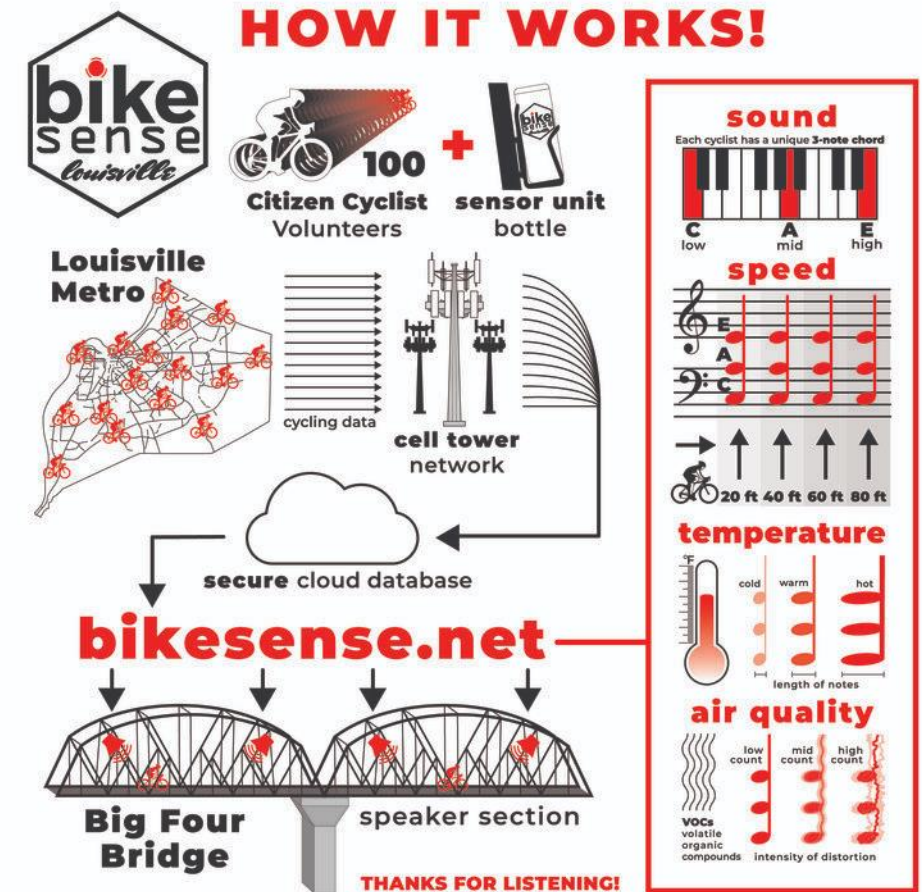
Artist: Todd Smith  
2019-2020

[Bike Sense Louisville](#) is a public art project centered around bicycle use in Louisville, Kentucky.

Temperature, air-quality and location data was collected from volunteer cyclists around Louisville from July 2019 - July 2020. Using small sensor units that attach to bicycles. The data was interpreted into sound in real-time and played on the Big Four Bridge.

With this health and cycling information, the city can make important changes to bike paths and routes.

*Mighty Shades of Ebony performing their song Air Quality at Bike Sense opening event (image right).*





# Louisville Knot

Design: [ISA](#)

Fabrication: Core Design

2019



The Ninth Street highway overpass crossing Main Street in downtown Louisville separates the east and west sides of the city, creating both a physical and mental barrier for pedestrians. The Louisville Knot proposes to mend this gap in the urban fabric with a giant piece of street furniture inserted under the overpass that provides micro infrastructures for parties, play, and commerce, encouraging visitors to cross the divide. A series of bent and bundled steel tubes weave together to create seating, tables, lighting, bike racks, signage, and an extra large swing, reframing the sidewalk and an adjacent parking area under I-64 as an inviting space to pass through and gather for special events. The project strengthens urban and social connections, transforming an underutilized area into a welcoming pedestrian thoroughfare.





# Love in the Street

**Lead Artist: Lance Newman**  
**2019**

*Love in the Street* is a sidewalk poetry and public art project commissioned by Louisville Metro Government, together with the Commission on Public Art. The project was envisioned by Louisville poet Lance Newman, “Mr. SpreadLove,” and features 21 poets from across the city.

*Love in the Street* poets range in age from 3 to 80 and from aspiring artists to published writers. The poems are expressions of love and admiration for the city.

*Love in the Street* offers an arts experience along the vibrant block of 4<sup>th</sup> Street between Chestnut Street and Broadway in downtown Louisville. Whether abstract or satirically literal, *Love in the Street* celebrates Louisville poets and builds a public art experience into the streetscape.



# CONNECT DISCONNECT

a public art experience



**Barrel Stack**  
by Mark Reigelman

Barrels play a significant part in Louisville's river city history, from the bourbon aging process to holding cargo portaged around the Falls of the Ohio.



**Anthropocene Fossils**  
by Jean Shin

Inspired by ancient fossil beds, this installation imagines fossils of the future focused on today's consumer waste and items swept down the river.



**Ohio River Monument**  
by Simparch (Steve Badgett and Matt Lynch)

This cluster of driftwood and other debris built on an elevated framework illustrates the power and unpredictability of the Ohio River.



**Beneath the Surface**  
by Mary Carothers

Over 2,000 door knobs affixed to rods of various heights are arranged into a flowing topography, each representing an individual's story within the community.



**Field of Vision: A Garden for Others**  
by Jenny Kendler

A work combining science and aesthetics focuses on wildflowers and their crucial role in supporting pollinators, conservation and the ecosystem.

## CONNECT DISCONNECT

a public art experience

**\$200,000** total investment  
**50/50** public private partnership

**FIRST** project commissioned by Louisville Metro Public Art Initiative

**9** commissioned artworks | **28** artists

**19** local funding partners

**3** nights of ReSurfaced | with over **1,000** new visitors

**258,708** residents reached with public art advocacy message through media

**3** pieces recognized by Americans for the Arts Year in Review

**1** piece, finalist for SXSW Eco's Place by Design | **1** piece named in CODA Video Awards Top 100

### Investing in Public Art



**60%** reinvested in local economy

**12.5%** artist fees  
**87.5%** vendors, materials, creative, supplies, fabrications



*"Connect/Disconnect has been a great success for the City of Louisville!"*

— Mayor Greg Fischer



Laura Lee Brown and Steve Wilson



Alfred Shands





## Upriver/Downriver

Artist: Mark Riegelman  
2015

[\*Upriver/Downriver\*](#) was based on Louisville's history as a portage site along the Ohio River's transportation and trading route. Due to the Falls of the Ohio, explorers were forced to unload their cargo, often sealed in barrels, travel by land around the Falls, and then rebuild and reload barges before continuing on the River. As river traffic increased in the early 1800s Louisville's riverfront became a mountain-scape of wooden vessels waiting to move up and down the Ohio River.

By combining salvaged wooden barrels with sleek, saturated mirrored surfaces, *Upriver/Downriver* highlighted the unique history of this post-industrial river community while reflecting its forward-thinking culture.

The installation consisted of 21 American Oak barrels stacked in a pyramidal form. The welded metal structure securing the barrels consisted of over 200 4" steel rods welded in over 400 locations.

*Upriver/Downriver* was a temporary installation.





# CONNECT DISCONNECT

a public art  
experience

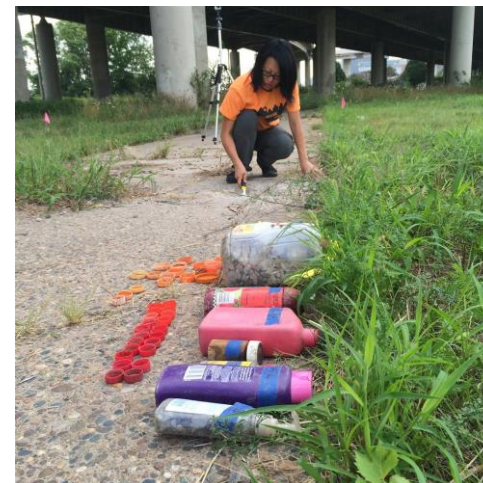


**Artist: Jean Shin**  
**2015**

When artist Jean Shin visited Louisville in spring 2015, the Ohio River had reached record levels. Struck by the potential of massive amounts of consumer debris on the riverbanks, Shin applied a creative project approach and innovative use of materials, harvesting the debris to create a site-specific installation. Shin worked with local artists and community members to gather debris washed up by the River. Materials were sorted, cleaned, and embedded into a long, narrow concrete path, a remnant from the site's former use. With laborious technique, each plastic "fossil" was equipped with a drainage channel and shaped to be flush with the existing concrete surface.

Inspired by the exposed fossil beds at the nearby Falls of the Ohio, the ambition of [Anthropocene Fossils](#) was to explore our contemporary imprints. We experienced a new cultural artifact while contemplating the impact of consumer waste, connecting the area's natural history with present environmental conditions.

*Anthropocene Fossils* was a temporary installation.





## River Monument (glomus)

Artists: SIMPARCH  
2015

The artist collective SIMPARCH developed [\*River Monument \(glomus\)\*](#) to embody the Ohio River and the constant element of driftwood. The natural water-worn debris and unique biomorphic character of each piece of collected driftwood became the artists' medium for a monument to Louisville's mighty Ohio River.

The "glomus" is a work of controlled chaos, using abundant driftwood and found objects from the River to create a writhing, spherical mass, restrained from within by a geometric steel structure.

Beyond the use of found materials, SIMPARCH added additional layers of responsiveness to site and context by addressing the cacophony of sound – vehicular, barge, and rail – along the River through a temporary sound component (2015). A solar-powered system hid inside the "glomus", emanating an arrangement of sound composed by Kevin Drumm to challenge the existing audial experience.

The "glomus" has earned nicknames such as "lollipop" and "dandelion", and quickly became a destination to enjoy or rest in its shade.





## Beneath the Surface

Artist: Mary Carothers  
2015

*Beneath the Surface* was based on door knobs as symbols of home and community and consisted of clay and iron, materials tied to Louisville's industrial history. Carothers selected knobs from her personal collection, from centuries-old architecture nearby, and from Belfast, Ireland in tribute to Irish immigrants working along the Ohio River in the mid-1800s. Twenty-five unique knobs were molded and cast in porcelain, producing nearly 2,500 individual pieces.

The installation topography resembled river grass, capturing the artist's intent to honor individual lives that transpired along the River but are overlooked or forgotten. A hand holding a banana refers to the forgotten nickname "Little Panama", as bananas were shipped up the Mississippi to the Ohio River and distributed throughout the Midwest. Each sculpture represents an individual story; thousands together form a mass to represent community.

*Beneath the Surface* was a temporary installation. It has been relocated to a private collection.





## Field of Vision

Artist: Jenny Kendler  
2015

[\*Field of Vision: A Garden for Others\*](#) provided an educational and innovative glimpse into the somatic perception of butterflies and other pollinators. The garden was designed to teach us that pollinators' vision is far different from ours. Using solar powered lamps modified to emit UV light, evening visitors experienced "butterfly vision".

Applying creativity to project design and approach, artist and activist Kendler intersected science and art through a project that attracts pollinators with native plant species and advances a deeper attentiveness to Louisville's ecosystem. As artist-in-residence with the Natural Resources Defense Council, Kendler's collaborative research informed her selection of high nectar-yield plants, color palette, and hexagonal shapes in designing the project.

Kendler's project offered Louisville a living work of art, a place to admire breathtaking River views, and a prompt for meaningful dialog about conservation and the species with which we share this planet.

*Field of Vision* was a temporary installation.





More projects will be added to this summary.

Please check back soon!